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EVERYTHING NOW FOREVER

by

Nora Myers

A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Fine Arts

in

Painting

Department of Art & Design
University of Alberta

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> "Much attention has been focused on the analysis of the content of art making- its end image- but there has been little attention focused on the significance of the means… I believe that there are 'forms' to be found within the activity of making as much as within the end products. These are forms of behavior aimed at testing the limits and possibilities involved in that particular interaction between one's actions and the materials of the environment. This amounts to the submerged side of the art iceberg."
>
> Robert Morris, *Some Notes on the Phenomenology of Making: The Search for the Motivated.*

Everything Now Forever is an engaged investigation of visual language. This body of work is a result of the intersecting paths between the object and its inherent poetry.

The intent of *Everything Now Forever* is to display pieces of an ever-evolving, unfolding body of work. My approach critically examines art making through a generative studio practice. Intuitive and analytic action form the contextual framework of my process and by using visual language as a conduit, a dialogue between the pieces is opened up, either within the architecture of the gallery space or, within the neighboring works present within a grouping or sequence.

The work contains a range of compositional elements that span from subtle surface textures to ethereal, psychological spaces. The strategy within the process is to draw out the poetry of everyday practice. This was enacted by a performative research model that supported an on-going dialogue between
1) intrinsic value of an active presence in the studio, 2) the consumption and interpretation of painted surfaces, and 3) a timeline of daily artistic development.

The calculated and oftentimes ordered environments merge painting with preliminary compositional sketches. By combining the daily practice of sketching and the daily practice of painting, the work emerges with elements of temporal spaces and structured environments, which in turn act as day-to-day catalogue. The unifying element to each work, including the masonite backing structure, is the over-arching celebration of subtlety. In order to better understand the celebration of subtlety, one must be willing to deconstruct the picture plane. The most appropriate reference to this idea is through the work of Ezra Pound's phrase coined in the early 1900', *The Economy of Words* (or Language), which he developed through the concept of Imagism. The principles embedded in this movement, challenge the creator to leave nothing but the essential information to the work's theme. This is done by cutting out superfluous and unessential concepts leaving the intended framework of the piece of writing to be concise, even brief.

The topography of each picture plane is a celebrations of quiet spaces and the beautifully poetic vehicle that is painting. The intent behind the installation and presentation is to create a dynamic flux of activated palettes and quite, meditative spaces.

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http://www.english.illinois.edu/maps/poets/g_l/amylowell/imagism.htm

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1. Myers.01
   (The Language of Less) No.1
   2014
   oil on masonite
   12”x18.5”

2. Myers.02
   (The Language of Less) No.2
   2014
   oil on masonite
   17.25”x12”

3. Myers.03
   (The Language of Less) No.3
   2014
   oil on masonite
   17”x11.5”

4. Myers.04
   (The Language of Less) No.4
   2014
   oil on masonite
   14.5”x10.5”

5. Myers.05
   (The Language of Less) No.5
   2014
   oil on masonite
   19”x12”

6. Myers.06
   (The Language of Less) No.6
   2014
   oil on masonite
   19”x12” Color Test File

7. Myers.07
   (The Language of Less) No.7
   2014
   oil on masonite
   18.5”x12.75”

8. Myers.08
(The Language of Less) No.8
2014
oil on masonite
12”x18.5”

9. Myers.09
(The Language of Less) No.9
2014
oil on masonite
13.75”x13.75”

10. Myers.10
(The Language of Less) No. 10
2014
oil on masonite
19”x12”

11. Myers.11
(The Language of Less) No.11
2014
oil on masonite
18”x13”

12. Myers.12
(The Language of Less) No.12
2014
oil on masonite
15”x9”

13. Myers.13
(The Language of Less) No. 13
2014
oil on masonite
10.75”x12”

14. Myers.14
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2014
oil on masonite
14”x14”

15. Myers.15
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16. Myers.16
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    2014
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    13.25”x12”

17. Myers.17
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    2014
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    14”x14”

18. Myers.18
    (The Language of Less) No. 18
    2014
    oil on masonite
    13.25”x12”

19. Myers.19
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    2014
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    16”x12.5”

20. Myers.20
    (The Language of Less) No. 20
    2014
    oil on masonite
    17”x15.25”

21. Myers.21
    (The Language of Less) No. 21
    2014
    oil on masonite
    20”x19,5”

22. Myers.22
(The Language of Less) No. 22
2014
oil on masonite
21.5”x19.75”

23. Myers.23
(The Language of Less) No. 23
2014
oil on masonite
21.5”x19.75”

24. Myers.24
(The Language of Less) No. 24
2014
oil on masonite
24”x14.75”

25. Myers.25
(The Language of Less) No. 25
2014
oil on masonite
24”x14.75”

26. Myers.26
(The Language of Less) No. 26
2014
oil on masonite
14”x14”

27. Myers.27
(The Language of Less) No. 27
2014
oil on masonite
12”x18.5”

28. Myers.28
(The Language of Less) No. 28
2014
oil on masonite
18”x21.75”

29. Myers.29
(The Language of Less) No. 29
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14”x10.5”

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oil on masonite
9.5”x14.75”

31. Myers.31
(The Language of Less) No. 31
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oil on masonite
14”x12.25”

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(The Language of Less) No. 32
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oil on masonite
7.75”x8”

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(The Language of Less) No. 33
2014
oil on masonite
14”x14”

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(The Language of Less) No. 34
2014
oil on masonite
10.5”x8”

35. Myers.35
(The Language of Less) No. 35
2014
oil on masonite
7.5”x7

36. Myers.36
(The Language of Less) No. 36
2014
oil on masonite
10.75”x7”

37. Myers.37
(The Language of Less) No. 37
2014
oil on masonite
9”x9”

38. Myers.38
(The Language of Less) No. 38
2014
oil on masonite
12”x7.75”

39. Myers.39
(The Language of Less) No. 39
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oil on masonite
6”x6”

40. Myers.40
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oil on masonite
11”x6”

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(The Language of Less) No. 41
2014
oil on masonite
8.75”x9”

42. Myers.42
(The Language of Less) No. 42
2014
oil on masonite
10”x8.5”

43. Myers.43
(The Language of Less) No. 43
2014
oil on masonite
12.75”x10.25”

44. Myers.44
(The Language of Less) No. 44
2014
oil on masonite
7”x5.75”

45. Myers.45
(The Language of Less) No. 45
2014
oil on masonite
14”x13.75”

46. Myers.46
(The Language of Less) No. 46
2014
oil on masonite
14”x14”

47. Myers.47
(The Language of Less) No. 47
2014
oil on masonite
19.75”x19.75”

48. Myers.48
(The Language of Less) No. 48
2014
oil on masonite
24”x19.75”

49. Myers.49
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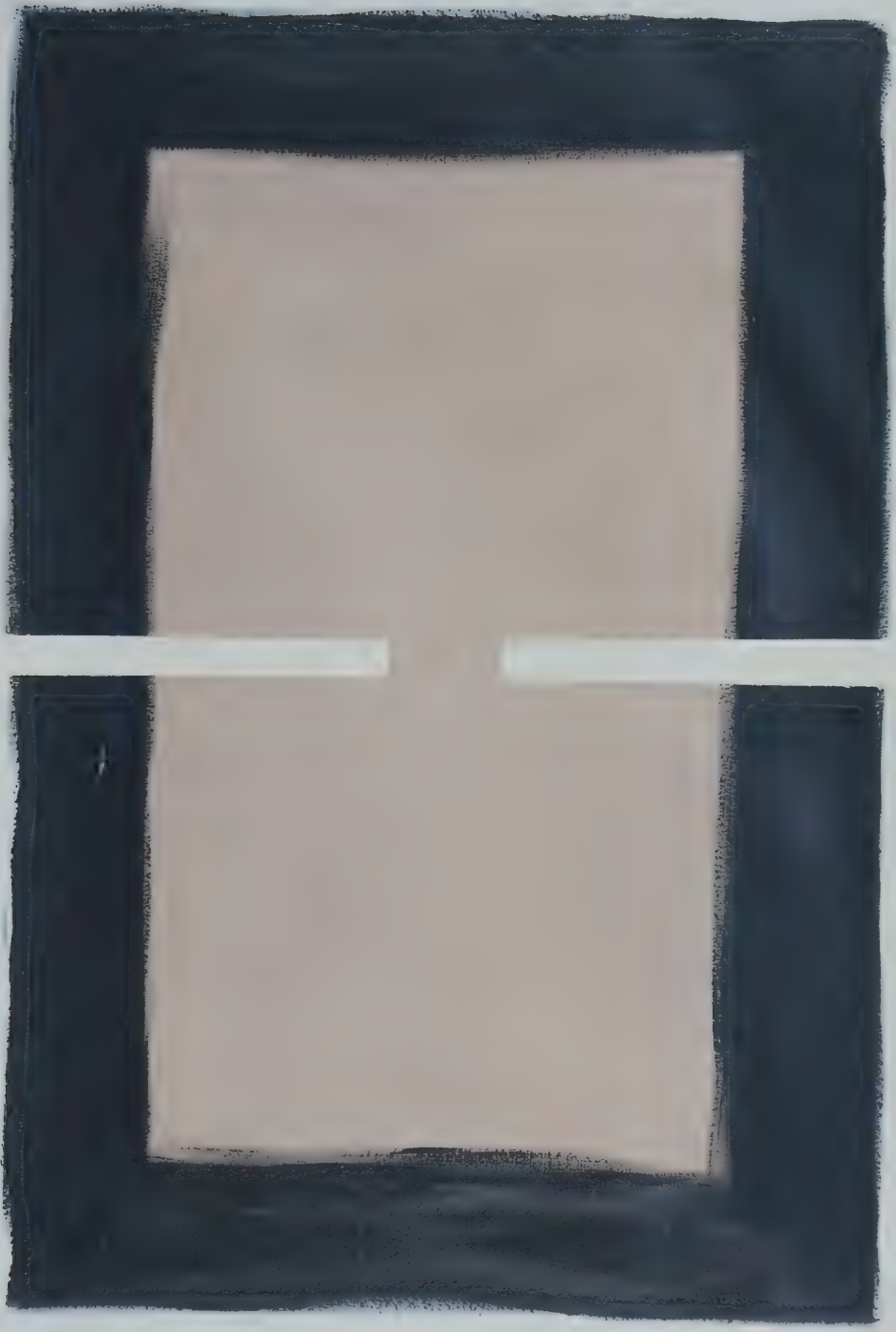
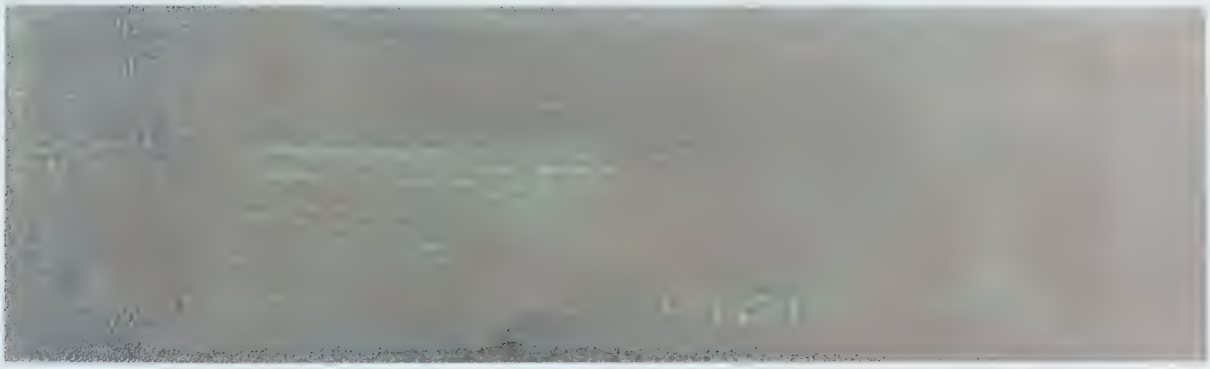
Macbeth ColorChecker™ Color Rendition Chart





NORA
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